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noper); C *mist* 78 (rime-word *i digt*, cf. my Note), cp. C *mizst*, J *mist* 642 and my Note; C *mist*, J *myst* 1640; J *mist* 1113; J *maist* 353; J *towehte* 703. Cf. C orig. reading *miztest* for *nustest* and J *nustest* much like *mistest* (cf. MSS. Var. in my edition), 1300; C *nuzte*, J *mihte*, O. E. *nyton* 1751.

(10) Difficulty as to *ld*: C *chil* 1440, 1315 (J *chid*); C *golfine* 1130; C *sele* for *selde* 943.

(12) Difficulty as to final *nd*: C *bi stant* 1438; C commonly *an* for *and*, cf. my Note, 1371. Cp. *long* for *lond* C 1031.

(13) Difficulty as to *ng*, *nk*: C *ping* 1694, C *punp* 1592, C *bunp* 1473, C *punch* 164, 951, C *punchp* 1472—all for J *pinkp*; J *gencheb* < *gengeb*; C *amon* 164; C *strenpe* 781, 1674; C *sprinp* 1042; C *zunling* 1433. Cf. *long* for *lond* C 1031.

(14) *th* used for *t*: J *bigethe* 726; *theche* J 1334–47, 1449, C 1766 (cf. MSS. Var.): J *thep* for *tep* 1538.—Note *-t* > *-d* (cf. Skeat edit. *Proverbs*, § 12) after Anglo-Norman style: C *ad* 325 (cf. my Note); C *schald* 1572; *wod* 1190, C 1049; C *mod* 636; *guld* 1427; C *stard* 329; C *nard* 1138; *plaid* 1737; J *playd* 5.

(15) In unaccented syllables *ð* or *þ* > *-d* or *-t* (cf. Sweet, *H. E. S.*, § 754): *wit* 57, C 56, C 111, C 131, C 287, C 291, C 292, C 301, C 306, 863; C *wit ute* 183, 264, 863; in C especially in pl. and 3 sg. pr. of verbs, e. g., C *kumed* 683, 1246; C *singet* 196; C *fulied* 1239; C *sulied* 1240; *haued* C 119, C 167, J 1538; C *hawet* 113; C *schunet* 236; C *schuniet* 229; C *wened* 901; C *bi chermet* 279; C *bi gredet* 67; C *biledet* 68; C *segget* 98, 113, 127, 244, 290; C *hatiet* 230; C *totorued* 1119; C *quad* 117; C *god* 647; C *nabbed* 536; C *habbet* 651; C *to twichet* 1647. See my remarks in *Anglia* xxxiii, 264, 266.

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OLD SAXON KARM AND HRÔM: GENESIS 254, HELIAND 2459

The OS. *karm*, which was first pronounced by Braune (in his memorable *editio princeps* of the *Genesis*) a 'nonce word' in Germanic, has since

been properly connected¹ with the well-known OE. *cirm*, *cym* 'shout, clamor, cry' (verb *cirman*), by the side of which the form *cearm* is once found,² further with the M. Low Franc. verb *karmen*, *kermen*, Dutch *kermen* (see Franck, *Etym. Wb.*), N. Engl. archaic and dialectal *chirm*, verb and noun (in its latter function with the by-form *chram*, see *NED.*: *chirm*, *charm*, sb.³). But the meaning of *karm* in Gen. 254 *thō gihōrdun sio fēgere karm | an allaro seliða gihwuen, sundiga liudi | firinuwerk fremmian* has not yet been settled. Braune and Heyne render it by 'Seufzen,' Behaghel by 'Jammern,' Holthausen by 'Klage'; Vetter translates: 'da hörten sie Sterbende ächzen,' Koegel: 'da hörten sie der Todgeweihten Jammern,' Symons: 'das Schreien oder Jammern der Todgeweihten,' Jellinek,³ followed by Piper: 'das wilde Toben der dem Tode Verfallenen.' None of these versions can be accepted as satisfactory. Even Jellinek, who very sensibly called attention to the parallel passage of the OE. *Genesis* 2406 ff., failed to make clear the interesting situation, possibly because he was one of those overzealous critics who—taking their cue from a recognized master—set out systematically to discover incongruities and obscurities in the newly found poem ('Wie verschwommen und unklar ist dagegen alles in dem as. Gedicht,' l. c.). At any rate, although *fēgero karm* in l. 314 (so OE. Gen. 2546 *hlýnn wearð on ceastrum, | cirm ār-lēasra cwealmes on ðre*, in the account of the destruction of Sodom and Gomorrah) clearly refers to the cries or lamentations of the doomed Sodomites, there is no connection in the previous passage (l. 254) between the noise made by the people and the fact of their being *fēgi*. They do not cry out because they are doomed to die; for they are entirely unaware of the impending fate. Holofernes, in the OE. *Judith*, is in a similar situation; he, together with his men, is *fāge—þeah ðæs se rīca ne wēnde*, 19 f., yet, in dramatic contrast with the approaching doom, they proceed to make an exhibition of uproarious revelry: *hlōh and hlydde, hlýnede and dýnede, | þæt mihten fira*

¹ Cf. Sijmons, *Z. f. d. Ph.*, xxviii, 152; Holthausen, *Altsächsisches Elementarbuch*, § 297, n. 2.

² Wulfst. 186. 18 *se forhta cearm* (var. *cym*) and *þæra folca wop*.

³ *Anz. f. d. A.*, xxi, 219.

bearn feorran gehýran, | hū se stīðmōða styrnde
and gylede, | mōdig and medugāl . . . 23 ff. Thus,
the Sodomites are found to carry on a tumultuous
'carnival' of wickedness, which is more fully
described in the OE. Gen. 2406 ff.: *ic on þisse
byrig bearhtm gehýre, | synnigra cyrm swīðe
hlūdne, | ealogātra gylp, yfele spræce | werod
under weallum habban*, and furthermore specified
by contrasting it with the two other regular orders
of sins ('opera,' 'cogitationes'): *ic wille fandigan
nū . . . hwæt þā men dōn, | gif hīe swā swīðe synna
fremmað | þēawum and gefancum, swā hīe on
þweorh sprecað . . . 2410 ff.*

The ultimate source of this peculiar conception
is obviously the Bible verse, naively misunderstood
and boldly elaborated, Gen. XVIII, 20: *clamor*⁴
Sodomorum et Gomorrhæ multiplicatus est, et
peccatum eorum aggravatum est nimis. (Also
OE. Gen. 2410 ff. may be readily explained by
Gen. XVIII, 21.) There appears, however, in
the OS. version another very noteworthy element
which was presumably intended to furnish, in a
measure, a psychological explanation of the boisterous
behavior of the sinners, namely, their association
with 'devils': *uwas thar fīundo gimang,⁵
uwrēðaro uuihteo, thea an that uuam habdun | thea
liudi farlēdid*, 256. (Similarly 154 f.: *habdun
im sō uilu fīunda barn | uuammas geuūisid*.) They
might well be called 'devil's disciples (or, ser-
vants)' and placed in the same class as the Mer-
medonians who in the OE. *Andreas* are credited
with making *cirm micel*, l. 41 ff.: *þær wæs cirm
micel | geond Mermedonia, mǎnfulra hlōð, | for-
dēnra gedræg, syþþan dēofles þegnas | geāscodon
æðelinges sið*; 138: *cirmdon caldheorte*. In other
words, the sinners of Sodom show one of the char-
acteristic traits of the devils. The evil spirits,
e. g., who harass the saintly Gūðlāc, are repre-
sented as proceeding in this fashion: *þær cōm
micel mænego þāra wērīgra gāsta, and hīe eal þæt
hūs mid heora cyrme gefyldon*, Prose Life of Gūð-
lāc, ed. Gonser, 5. 105; and *hīe wēron ondry-
senlice on stefne* 5. 122 (= *vocibus horrisonis*, in

the original); and *hīe swā ungemettlice hrýmdon
and fōran mid forhtlicum egesum and ungeþwær-
nessum, þæt hit þūhte, þæt hit eall betweoh heo-
fone and eorðan hlēopode þām egeslicum stefnum*
5. 128 (= . . . *immensis vagitibus, clangisonis
boatibus*, etc.)⁶ The same 'pandemonium' recurs
in the poem of Gūðlāc, 866 ff., 233 ff. (*e. g.*, 871
wōðe hōfun, | hlūdne herecirm, 877 *wōp āhōfun*,
880 *cirmdon*; 235 *cearfulra cirm, cleopodon monige
| fēonda foresprecan, firenum gulpon*; cf. *ceargesta
cirm*, 364). Another kind of a noisy occupation
of devils was observed by Drihtelm when in his
famous vision (Beda, *Hist. Eccl.*, v, 12) he vis-
ited hell: *audio . . . sonitum immanissimi fletus ac
miserrimi* [proceeding from human victims], *simul
et cachinnum crepitantem* (= OE. Bed. 426. 29
micel gehlād and ceahetunge) *quasi vulgi indocti
captis hostibus insultantis* [proceeding from a band
of 'malign spirits'].⁷

Apart from this, the devils (in their misery of
hell) are noted for the noise characterized by Mil-
ton as "other than the sound of dance or song, /
Torment and loud lament, and furious rage,"
Par. L., VIII, 243.⁸ Thus, the OE. poem of *The
Fallen Angels* in the 'Christ and Satan' group is
full of the wailings of the wretched host, see ll.
133 f., 280 f., 319 f., 333 f., 338 ff.; also Tempt.
52 = Cr. and Sat. 717: *hwīlum hrēam āstāg*;
Blickl. Hom. 87. 3 f., Gu. 1045 ff. In fact, this
hrēam of the devils is considered one of the typical
features of hell, as may be seen from Cynewulf's
statements of contrast such as *swā helle hienþu swā
heofones mǣrþu . . . swā mid Dryhten drēam swā mid
dēoflum hrēam*, Christ 591. Cf. Gen. 37 f., Gu.
607 f., Sal. and Sat. 464 ff.⁹

This noun *hrēam* 'clamor,' which appears more
or less synonymous with *wōp* in a number of pas-
sages,¹⁰ has not been traced so far in the Old Saxon.

⁴ Similar is the experience of St. Antonius, see Roskoff, *Geschichte des Teufels*, I, 278.

⁷ Perhaps such shouting was meant by Chaucer in *The
Nonne Preestes Tale*, B 4579: *they yelleden as feendes doon
in helle*.

⁸ Aen. VI, 557 *hinc exaudiri gemitus . . .*

⁹ Among the terrors of the day of judgment is mentioned
helwara hrēam, Wulfst. 186. 7; cf. Crist 997: *ðær bið cirm
ond cearu . . . gehrōow ond hlūd wōp . . .*

¹⁰ So Blickl. Hom. 61. 36 *wōp and hrēam*, 115. 15 *hrēam
and wōp*; also *hrýman*: Ælfr., Hom. II, 454. 10 *hrýmdon
þærrihte wēpende*, Blickl. Hom. 249. 1 (Legend of St.
Andrew) *wēpende and hrýmende*.

⁴ Ælfric as well as Ælfred (Cur. P. 427. 33) translate
clamor by *hrēam*.

⁵ This remarkably concrete feature calls to mind the
scene in which Adam, after the fall, seems to realize the
presence (or, nearness) of hell: *nu maht thu sear thia
suarton hell | ginon grādaga, nu thu sia grimman maht |
hinana gihōrean*, OS. Gen. 2, OE. Gen. 792.

But I submit whether it is not perhaps to be recognized in Hel. 2459 (2457 ff.): *endi he it an thea uuirson hand, | undar fiundo sole fard gekiusid, | an Godes unuuilean endi an gramono hrōm | endi an fiures farm*. It is quite possible, indeed, that *an gramono hrōm* means 'zum Frohlocken der Teufel' (Piper), but in view of such passages as Crist 591 ff., the identification of this *hrōm* and OE. *hrēam* seems to me worth considering. Certainly, the interpretation: 'his lot will be with the fiends; there is in store for him God's displeasure, wailing of fiends, torment of fire,' is entirely natural.

If this view be accepted, the noun *hrōm* 'cry' (with *ō* from Gmc. *au*) is, of course, to be separated from *hrōm*¹¹ 'gloria,' 'gloriatio' ('Ruhm'). It should be mentioned that the latter, together with its derivatives, is nearly always spelt in the Cottonian MS. with *uo*, so *hruom* 1562, 5040, 5111, *hruomig* 945, 4926, *hruomian* 5043, 5046, whereas in l. 2459 both MSS. show the *o*,—but, unfortunately enough, the form *hrōm* ('gloria') appears also in C. 1572.

In a number of Ags. dictionaries and glossaries a peculiar uncertainty or confusion is met with concerning the relation between *hrēam* (and the derived verb *hrȳman*) and *hrēman*, *hrēmig* (OS. *hr(u)omian*, *hr(u)omig*). There would be no semasiological difficulty in deriving the meaning of 'boast' from that of 'cry.' But, as a matter of fact, the two sets are strictly kept apart both in form and meaning.¹² The verb *hrȳman* (sometimes *hrīman*) 'cry out,' occurs, of course, in the form *hrēman* in Anglian texts (also Cur. Past. 429. 1, see Cosijn, *Altwests. Gram.*, I, § 97; Bülbring, § 183, n.), but the *ē* in *hrēman* 'gloriarī,' *hrēmig* 'exultans,' 'glorīabundus' is quite stable.¹³ The only exception cited in dictionaries is from Brun. 59, where the Parker MS. reads *hramige* with *e* above the line, i. e., as Zupitza remarks, "*e* über getilgtem *a*." Besides, the

OS. and OHG. forms with *ō*, *uo* are an inseparable bar to connecting *hrēam*¹⁴ and *hrēman* 'gloriarī.' We cannot escape the conclusion that there existed two entirely distinct sets: 1) OE. *hrēam* (OS. *hrōm*, Hel. 2459?), ME. *ream*, *ræm*, *rem* (see Stratmann-Bradley); OE. *hrȳman* (*hrēman*), ME. *remen*, NE. dial. *ream* (see *Engl. Dial. Dict.*). 2) OS. *hrōm*, *hruom*, OHG. *hruom* (OE. **hrōm* lost); OE. *hrēman*, OS. *hrōmian*, *hruomian*, OHG. *hruomian*; OE. *hrēmig*, OS. *hrōmag*, *hruomig*, OHG. *hruomac*, *ruomig*. It should be added that while OE. *hrēam* occurs in prose and poetry, and *hrȳman* in prose exclusively, OE. *hrēman* and *hrēmig* are never found outside of poetical texts. This might point to a certain archaic flavor of the latter group in OE. and furnish a possible explanation of the early disappearance of the noun *hrōm*.

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INFLUENCE OF ENGLISH LITERATURE ON FLAUBERT BEFORE 1851

Even in Flaubert's youth his writings¹ direct the reader's attention to the two sides of his nature: overflowing romanticism and the power of observation. Both of these are evident in *Novembre* (1842), though, as is to be expected from the date, the second trait is more apparent here than in the other works of the period, until the first *Education sentimentale* (1845). Many influences operated to develop these two characteristics—heredity, surroundings, readings, intimate friendships, personal experiences. These have been examined in detail by M. René Descharmes.² It is my purpose to consider only a particular case, which appears to be closely associated with the process by which Flaubert, the violent romantic, became the realist of a later day. This particular case is concerned with his readings

¹¹ Very likely Wadstein is right in rendering *hrōm* = *verba* (Aen. xi, 688), Oxf. Verg. Gl. (Wadstein, p. 114) by 'Ruhmredigkeit.'

¹² In *gehpun hrēmig*, Red. d. Seel. 9 (which is perhaps modeled after the well-known *blissum hrēmig*), the sense of 'exultant,' 'elated' seems to have passed into the general meaning of 'moved,' 'agitated.'

¹³ The spelling *sigelhrēmig* in the Kentish Hymn (Gr.-Wü. II, 226), l. 30, is irrelevant.

¹⁴ On the etymology of *hrēam* see Noreen, *Urgerm. Lautlehre*, p. 68; Francis A. Wood, *Color Names*, p. 116.

¹ *Œuvres de Jeunesse inédites*, I, II, III [appendice aux œuvres complètes de Gustave Flaubert]. L. Conard, Paris, 1910. All references are to this edition.

² *Flaubert, sa vie, son caractère et ses idées avant 1857*. Paris, 1909.